



Heidi again,

Well Harvey's last, is COLD WEAT 7, with some pages from over and STILL only \$5!! Can there possibly be a better buy on the market? Well, before I get fellow feminist editor's backs up too much later save on explaining this journal's existence. As 23 pages are taken up with THE GREEN GOOD GODS guide I've disagreed with the editors page, I only reviewed a couple things, what happened? and I'm afraid there's no more since! As plus other game related since but I hope that isn't stop the planning since!

I hesitated and feared for ages about whether or not to include the two comic strips as they do take up 4 pages of vital space but I think I've made the right decision, I hope you agree.

Ciao for now



TREVOR BAILEY

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also special thanks to our Splinterfest contact Mark  
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# NEWS NEWS NEWS

So, THE EVIL DEAD is finally back with us, minus 90  
mins (mostly the French ones), but as long as THE  
EXORCIST unites it elevates itself of 3 mins and  
Kubrick's A CLOCKWORK ORANGE is a definite coup in  
today's serial cinema, that comes from French  
himself....RELIANCE will be out to spread for  
it's video releases, just when we thought the SWFC  
were going soft....Meanwhile in Italy things are  
really heating up. Paoletti's new film is entitled IL  
SOTTO NEL CERVELLO (Cat In The Brain) and stars the  
director himself as a horror director who's  
obsessed by his nightmares, so much so that he  
goes to see his doctor and explains the nightmares  
in the form of four episodes. He's also just  
completed ROMERIA, a film about a girl who is  
possessed by the spirit of a witch. And for TV he's  
done THE HOUSE OF HORROR (LA CASA DEL  
ORRORE) and HOUSE OF DOOM (LA CASA DEL  
POMERO) [yeah] thought this guy was meant to be at  
least's dead! Argento has't been busy either. THE EVIL  
EYES, more like George Romero is now on theatrical



releases. Apparently Romero's story looks like TALES  
FROM THE CRYPTS while Argento's is more involved  
with some rich stuff and some heavy violence on

Panel episode. Sergio also presents LA BITE, directed by Luis Yanes and after opening the PROPOSED PESS horror shop in Rome with his partner Luigi Gatti they now have plans for a PROPOSED PESS 11, in Milan. Umberto Lenzi hasn't been sitting on his laurels either, he's just finished

COR TARGET, KITCHEN ON THE BURN (aka CAMPER), THE HOUSE OF WITCHCRAFT and THE HOUSE OF SOULS, both made for the TV world HOUSE OF DOLM. Joe D'Amato seems happy churning out endless exploitationers such as, ANY TIME ANY PLACE, BLUE ANGEL SAFE and A FALLEN WOMAN...lots of movies from Vincent (Gennaro) Martelli, STRIKE COMMANDO, ROOM TO FIGHT, ROOM WAR, STRIKE COMMANDO II, GOF GANE and SHOCKING SENSATION TERMINATOR II....Roy Gennari(Sergio Gennaro) has filmed two more erotic movies, THE ATTRACTIONS with Finestra(SILVIA GUARDIA), DESIRES OF LOVE (Jessica Moore and Valentine Cary) a porn version of VALENTINE, Ms Cary does some more in Milano in a place called IL TASTINO. She also pops up in Gennaro FLAOURS OF LOVE and Rob.J.Penn's new film INTENSE with Eva Brissac and fatal TORTURE with Lorenza Ladda. Gary first...Max Steel (Giovanna Marini) directs TAXI KILLER and HELL HEROES

## Corso

...Complicated terror  
is aimed at Sergio



Photo: Corbis and the actor's name

while Sergio Martino has concluded BEYOND THE POLYMERIZATION ACROSS THE RIVER OF BLOOD(Sergio's title 'L'ULTIMO...and now the name that you've all been waiting for, the much needed CANNIBAL HOLD- CRUST II will be realised 1988 HOLD- CRUST, but will not be directed by Ruggero Cardato....the rumors are getting beyond confusing now. Not on the heels of LA CASA 4 comes LA CASA 5 or should it be ONEHOUSE III or maybe WITCHCRAFT III and finally, if anyone finds anything out about these Luciana Bi Carlo presentations perhaps they could drop us a line.Ciao!

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# Splatterfest '90

PAUL HENDER

Horror Film Festivals of this type have become a regular event over the past few years, in parallel with the growth in popularity of the genre in this country. The forerunner has been the "Dead around the Clock" festivals which have been held on the basis in London for the last two years. I must admit I didn't attend either of those, the idea of travelling up to London being the main reason. But when I saw the line up for SPLATTERFEST '90 I decided to make that extra effort. The films were to include HONEY-MOONPORT OF A ROYAL KILLER, BRIDE OF THE RE-ANIMATOR and DOCUMENT OF THE DEAD. The special guests would include Brian Yano, Chris Babin and Rudy Duvigneau. The festing to also so I forked out the £20 for a ticket and waited the big day.

TO BE HELD AT THE SCALA CINEMA, KINGS CROSS, LONDON - ON FEBRUARY 24TH 1990.

By the time February 24th came round, there had been a few minor alterations to the schedule but nothing too serious as I hopped on a train, navigated the underground system and found my self at Kings Cross station. Realising I had no idea where the Scala was I popped into M&S, looked and before you could say "like shit" I had discovered it's location.

A large mob waited out front. A real pot-pond of characters, punks, Mad Max rejects, Metal freaks, geeks, flames, squards and a multitude of Freddy T-shirts. One guy was even dressed as a Groupie! I logged on the end and waited and waited. On the other side of the road a couple of guys stood, filming us with a pro video camera. Kevin Rowland's job, back again for a follow up to "the appeal of horror" or the secret police, perhaps?

A NON-STOP, 20 HOUR MARATHON OF GORY HORROR MOVIES(OUT) CAN YOU TAKE IT? PREMIERE'S OF NEW HORROR FILMS. AS WELL AS CLASSIC GORE MOVIES PLUS SOME VERY SPECIAL GUESTS.

Finally inside and the lobby was doing big business, flipping T-shirts, mugs, etc. The auditorium was filled up and the proceedings finally got underway. A guy took to the stage (Mr. Stanley, I presume) and welcomed us all and said in what was in essence his version of "We can't have you", this was repeated every time he exited the stage (fray, fray!).

The first celebrity was John McLaughlin, a serious looking, middle aged chap, who, in turn, introduced us to his debut production, *HEAVY-PORTRAIT OF A SERIAL KILLER*. Brilliant!! Loved it!! Film hasn't affected me in this way in quite some time!! It's unique, disturbing, thought provoking, even Perry in places. The acting is superb especially Tom Tudge as Otto, Perry's parvo pal who comes along with him. This guy does anything for money, including

# HEAVY

Portrait of a Serial Killer



doing his own "business". Perry on the other hand is almost Lincoln, often protecting heavy from her irresponsible brother.

Well, heavy rode off into the difference to a great reception. Nonetheless she had to answer questions and answer the hardships of low budget film making. Not a bad start.

Next up was PAUL BRADLEY, as a horror film it was crap but as a comedy it was hilarious. The dubbing and graphics are amazingly ridiculous, a fact which caused the whole audience to break up nearly every time a word was spoken! PAUL BRADLEY is fairly good but even that manages to be more funny than gross!



This was followed by a short break so you could get food and drink. The slide spelling behind us seemed to get plenty of the latter, spending most of the time either introducing or slurring about at the screen (it was during this break that some crap got on stage, shouting in a foreign language, waving some pieces of paper around, then got humiliated by the front & I recall think it was Graham Fox)

I must say that I can't be sure that the remaining films appeared in this order but I think it was Paul Hart-slides who introduced us to his 'Observed'. A short silent film made to show his ability and his rise entering the industry, which he has now done by writing and co-directing LINDA BELL. The 'Observed' was basically a short progression of scenes such as, a man hearing radio like his head, connecting wires to them and electrocuting himself. There was certainly talent there.

Next up was Roy Frutkin, a nice friendly chap who introduced us to a documentary he made several years ago, which is only just getting the recognition it deserves, DOCUMENT OF THE DEAD. This is in fact a documentary on the film making process, using some of THE DEAD as a working example. An interesting behind the scenes look at the making of a classic movie from conception to editing and distribution. Many of the cast and crew are interviewed and there's a big cheer as soon as David hits the screen. It will be interesting to see if this film gets out in this country as most of the various scenes are included.

Roy Frutkin suggested for some questioning and told us about the gory excesses of TWO EVIL EYES. Argentina's weird like Shakespeare as a director. The fact that a script exists for STREET TROOP II (aka that film!). He also gave out some info on the making of MOST OF THE LIVING DEAD. Apparently, they're using the film for the modules, pairs of video shots, should be interesting.

After another short break, Buddy Silverman took to the stage and introduced us to a SKILL II preview (which was won't be made, due to the death of Joe Spinell). The trailer showed a rather old looking Spinell wandering around his home with half his face painted white. He then goes to a restaurant kitchen, sticks the cook's face in a bowl of boiling water and uses a knife in his eye (fair enough, just as intelligent as the original).

This was followed by Buddy's AMERICAN NIGHTMARE, which is, as it's sure you're all aware, his original about film before it got streamlined and turned into COMBAT ZONE. To be honest I couldn't hardly tell the differences apart from the fact that there would have been stock footage to

COMBAT SECT. Still, a brilliant film seven-the-less and good to see it on the big screen.

Robby came back up for interrogating and thanked the British fans for giving his film such support. He said it was more popular over here than in America and it hadn't even been released here! He said some nice things about Bruce and then made his traditional plea for cash to make JONATHAN OF THE MOON, then left to more cheers. He had a lively crowd here. I must admit, it took me by surprise. During HENRY, a scene which was obviously intended to be serious and disturbing was greeted with cheers and an explosion of camera flashes. This was repeated for virtually every good scene that hit the screen.

Anyway, there was another short break, during which time the British under-ages loaded! kid that was sitting next to me left, never to return. Ditto for 3 films, 2 previews and a documentary, I hope he felt he had his money's worth. Unfortunately his blank seat was quickly replaced with the legs of the pissed up preteen sitting behind me.

Next to take the stage was the wacky Scott Spiegel who made a dramatic entrance, ending up on the floor, then shocking us like a crossed suburbanite before introducing us to a couple of films, he'd brought along. First was WITHIN THESE Woods, the prototype for THE EVIL DEAD. Great, I'd been waiting to see this for a long time. Unfortunately due to the fact it was being shown on an 8mm projector the quality wasn't perfect, the people at the back probably didn't see out a thing! I was very impressed with the film, it was along the same lines as THE EVIL DEAD but with Bruce Campbell as the creature. A fascinating insight into the conception of a great horror movie.

Next up was, CLEVELAND SMITH, a 1966 film directed by Josh Becker (director of THE COMBAT NOT KILL. (GOTT...)). It turned out to be a brilliantly funny INDIAN JONES spoof with Bruce Campbell, Sam Peckinpah, Scott Spiegel and the gang getting involved in THE THREE STAGES type humor which had the auditorium in fits. A talented bunch indeed.

The hyper active Spiegel was back for question and answers during which he slagged off the MPAA, informed us that he has just written Elio Ruggione new spy movie and did a cinema reinvestment of the band see death in INTRODUCTION.

As I said earlier, I say have the running order slightly wrong but I think that next was the preview of the eagerly awaited British movie, INDIANAPOLIS. It kinda looks like a cross between THE TERMINATOR and MAD MAX. No points for

originality but it looks good. Incidentally, the producer, Jo Ann Miller used to be film programmer for the Dada.

John's today was prepared for what we had in store next. A British film from a new company. A film with a promising title THE COME, I had visions of a crossed blades, I had visions of the Joker, boy, I couldn't have been more wrong. It was introduced, by the producer (I think) as a surreal film, along the lines of DADAISM. It was only what can I say? Nothing happened! And the nothing that did happen didn't even make sense! This film had the biggest audience participation of the evening, projectiles thrown at the screen, shouts of "for God's sake turn it off!" and roaring sound effects. I spent the first half of the film trying to think and the lead actor reminded me of, then thankfully I was put out of my misery when I heard some guy behind me shout, "Wait, that guy looks like little black!" That was it! It was the fact that old (s) humor! When it ended, everyone cheered with relief! We were supposed to be watching another film by this company, THE GOLD LIEB or Ouf, but it never saw the light of the projector. I think the guy - hearing the response to THE COME, jumped it, film came under his arm.

TOXIC ANDREW II didn't do much to excite things. It's kind like the first one but darker! This one is set half in the U.S.A and half in Japan, due to TOXIC's success over there. Apart from a few cheap gore scenes there is nothing to recommend it!

To complete the trio of lards, came THE LAUGHING DEAD, a ludicrous film about some sort of Indian cult, ritualistic killings, etc. It was supposed to be a comedy but we weren't laughing. There were some good effects in it but as we all know, good gore alone does not a good film make!

After THE LAUGHING DEAD finished, a young guy entered the stage. I recognized him as the chief sacrificing officer from the film. It turns out he was also the director, T.F. Bates. According to someone, this guy is a "Splatterpunk". He looked more like an exchange student, but he was a nice enough chap.

It was around this time that my buttocks started to feel like they had been given six of the best as I went for for a walk around the lobby. It was obvious to revive circulation. Back inside the auditorium and BRAIN DEAD was underway. I can't really give a fair review of this movie as I kept nodding off, not because it was boring but because I was so shattered. The two pockets of DADAISM hadn't done their stuff and it was a real battle trying to

stay conscious. The film looked pretty good and dress like, probably due to the fact that I kept nodding off. I'm sure I present parts of the story, I remember 'what's his name?' from SUSPECT and THE MURDERER as a brain surgeon, performing an operation then return, being performed on, then waking outside with a brain in a jar and a tramp coming up to him and saying, "That's my primitive it looks!" At one point Tracy Arnold from HENRY came out of a cupboard, maybe I dreamt that. A weird viewing experience.

During the first break I went into the hallway and splashed my face with water to keep myself from falling asleep. I felt like a character from NIGHTMARE ON ELM ST. Check out the graffiti in the toilet bog, what time you're there, there's some interesting stuff.

Brian Funn counted the stage, Mr Stanley shouted, "What do you want to see next?". "THE COMEDY" someone replied. Then Brian Funn introduced us to the eagerly awaited SPEED OF THE RE-ANIMATOR. I loved it. RE-ANIMATION was a tough act to follow but the boy done good. The story is a failure on from the first and the atmosphere, locations and characters are such the same. The only notable character being Miss Creighton but she's replaced by a new character who fills her slot nicely (Fran, Fran!). There were uproarious cheers from the crowd, every time Herbert West whipped out his lightning syringe and pulled that funny, stern face of his.

In the sequel, Dr. West has discovered that he can graft different bodily parts together and bring them back to life, a discovery that is put to great use, resulting in some brilliant set pieces, including an arm to a leg, a dog with human eyes and, my favourite, a spider like creature made up of fingers and an eyeball. This is brought to life, excruciating and runs round the house just when the detective is about to catch. The aftertunes newsmen are excellently executed, using my favourite FX technique, wing action.

Dr. Ellis had makes a reappearance after having bot wings grafted to the sides giving it extra mobility. All in all a great effort from Mr Funn.

The final film was, I think, a bit of a waste filler, CYL DEAD IS. Not that it's not a good film, but everyone must have seen it already. Any way, it gives us the chance for some much needed kip.

The film ended, the lights came on and everyone hurried out. It was like daylight outside and I set off for my [longish] journey home.

Well, I thoroughly enjoyed myself, a great 36 hours and I'll certainly be returning for as many more as I can.

# TV ITALIA

Italian Tv? There's someone asking about Italian Tv? Oh well, sit down and listen. In Italy there are three kinds of Tv. First there are the three state channels, Rai 1, Rai 2 and Rai 3. Of the three the last is the most interesting with some 'alternative' programmes and constant airing of cult movies. Then there is Berlusconi's private network, true rival of Rai. CABLE 8, ITALIA 1, RITE 4 plus other little channels such as CINGHIOLE, ITALIA 7 and 6600M. Last are the private broadcast stations and air their own signals only regionally. To tell the truth, there's a new kind of private Tv now, from Pisa, consisting only of erotic and porn movies, but to watch this you need a special and expensive decoder. This channel has not started transmitting yet but has already sold many decoders!

If you're like us, you don't care a fuck a fuck behinded date, you just want to know what kind of films they broadcast in our home towns, changing our brain cells irrevocably. The three Rai's usually don't air lots of new movies, but if you're a FACES OF DEATH fan, just watch the TV news. This is a spite argument but it'll challenge you to find another station like Rai 3 that at midnight on New



## TELECOM

**18.00 TELEPIU**-La gang dei sei. Commedia di genere.

**18.30 TELEPIU**-Saverio il più simpatico. Commedia d'azione.

**19.30 TELEPIU**-Il grande del cinema. Commedia d'azione.

**19.30 RAI**-Sotto

«Le idee di Carlo» Con Benzi, Ghisla, Denis, Rocco, Sestini, Togni. Drama d'azione.

**20.30 CANAL**-Dati

**22.30 TELEPIU**-Saverio il più simpatico. Con Roberto Benzi, Denis, Rocco, Sestini, Togni.

**0.00 TELEPIU**-L'angelo. Il grande del cinema. Commedia d'azione.

**0.30 CANAL**-Dati

**0.30 TELEPIU**-La gang dei sei. Il più simpatico.

Years live day had the gate to AIR VIDEOSHOP plus a special documentary-montage of 1980's disasters, killings, wars and even the infamous TR slip of an American politician who shows himself in the mouth, in front of the camera! This video little also is circulating on the pirate video underground as AMERICAN SLAS, Catch it, it's nice and I love ROCK!

And now (1) also scored BRIVON SMALL, two years back, a TV show, co-hosted by DINO ARGENTA showing about kids from THOSE and PHOENIX plus some short but extremely nice and very episodes called AGENT'S CONTRASTS. I still remember one of them in which a girl is devoured by thousands of tiny feeding women, dressing and sucking in her apathetic face, Enzo Tortora (who was fresh out of prison after a complicated drug smuggling charge which was still unresolved when he died of cancer) had to excuse himself at the time for the ferocity of one of the stories.

The 3 Berlusconi channels are a big disappointment for us, SARA OF THE DEAD, THE HOWLING, PHOENIX, FRIDAY THE 13TH, etc. Out, out and out! On the other hand they show those dear old 80's and 90's horror-sciences fiction films in an 11.00 to 4.00 nighttime stretch, so you can watch countless times, CREATURE FROM THE BLACK LAGOON, THE FLT, WAR OF THE WORLDS, etc. The only other worthwhile programs are the TV serial VALENTINA which had good doses of girly soft sex! The rest of the time is filled with stupid American telefilms and cartoons.



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# THE • GREEK • GOOD GORE • GUIDE •

An island? City of the Acropolis, the Temple of Zeus, the finest Olympics and a thousand video shops. Yes, the video industry is booming in this ancient city, with virtually a shop on every corner. Video Hollywood, Video Tropical, Video Blue, a video phone parlor, or is it? Well there's only one way to find out, they invite to sample the goods! Shopping over the threshold I realized how Arthur Conan must have felt on discovering the ruins of Ancient Greece. Video isn't as expensive and alien and I soon found the "CPYRGT" device. In Greece they like to place the covers in plastic slide racks which saves time and space. So flicking through I soon found that the first obstacle was the language barrier. As you probably know, the Greek alphabet differs greatly from ours. It's odd that their language is so foreign to us as ours is supposed to be made up of 20% Greek. They gave us such descriptive words as "hagel", "haceler" and "hulip", (OK, not "hulip"). If you can learn the alphabet that may help, for instance: **OMI MANTI** [PAI, MANTO], **HAS POAA**, **ONJAN FOLLO**, **ANJEN KOTIFAKH** [ANJEN GUDUOT]. Although very of the films have had a title change, the original one is usually printed somewhere on the box in English. So lets see what's on offer, all the Argento & Pual films seemed to be present and correct so too is their own Nice Mortalite, with BLUE DATE, ISLAND OF DEATH and THE CODE OF TERROR. Jean Rollin is also represented with FASCINATION, LE MORTS VIANNE and LA MIST DES TROUBLES. So Joe D'Amato though (except for TOP MODEL and the like), perhaps the Greek Film Board (is there one?) doesn't think **MOROSOPHABLE** is good for the tourist trade. One habit I find strange (and all the shops do this) is that all horror films are categorized as horror, even NORTH BY NORTH WEST. Infact, I think the Greeks are rather fond of our hitch, there was a couple full of the movies standing at a post box corner and I spotted this bloody odd slip in the splendid Greek cinema **hulip**. See if you can make head or tail of it!





THEY'RE THE ONLY TWO PEOPLE WHO CAN  
SEE THE FUTURE. AND THEY'VE BEEN  
TOLD THAT THEY'VE BEEN TOLD THAT











The Greeks are a laid back bunch (except when they get behind a steering wheel), so you don't have to get hassled when you walk into a shop. They say did you "pass" (phonetically speaking) which is an informal "hello", to which you reply the same or "Passo", if there is more than one. "Passo" is rather like the Italian "ciao" word and can also be used in parting.

Well if they're not going to hassle me, I'll hassle them, I thought. In asking my way to the family assistant (most of the shops were run by a young female staff) I posed the all important question.

"How much does it cost to hire a film?" I asked in my clearest English. Nothing. "How long do you speak English?" I then asked. "Okey!" Came the reply an after much gesticulating and expressions of a man hiring a video that even Marcel Marceau would be proud of I made a break through! "At 500 Dracmas", was the written reply. That worked out at about 75p, not bad! Merbally exhausted I decided not to ask about how the Greek video classification system worked, though there didn't seem to be any. There's not to say that censorship is nonexistent though. I thanked her, "Efharistohi" and made up my mind to the 80 degree sun and the agglomerating "Mazos" (Pollution). The Mazos is a big problem in Greece, on bad days it can make your eyes weep and your throat sore. When the levels get really dangerous they warn the young and old to stay at home and close the windows. It seemed like one of those days today!

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It was getting to about 2:30pm and so all the shops were closing down for their nights, to open again at 5:30pm. So I did check a lot off Greek sites, while the afternoon was in an air conditioned bus. Well, what would you do, the only other option was to see THREE MEN AND A CRADLE OR A KIDNAPER (ON FILE OF IT I had no choice right? In reality, a bit like Train in TRAINSPOTTER I paid my 300 Dracmas (12.00) and stepped into the noisy darkness. The first film was okay as the girls weren't bad

electric

28



looking but the bus' scenes were to go on for an age accompanied by the usual flicks (Greek Film). But how can you not just have the highlights? But the second film was one of those terrible Greek New comedies. Five minutes of raised barking. Several shouting 'Yes, Yes!' and I was out of there.

By now the shops were opening up again and so I decided to check out some more titles, most of the 'newies' were available plus SPARKER UNUSABLE,





DESMARIS, REMINDER OF THE LYONS CLUB, SHALLOW SPACE and JACK THE KOPPER (the only Jess Franco film I own scores - as I tell a '64,FACELESS was also on the shelf...but was that really directed by Franco though?). Other curiosities worthy of a mention were SENSATION, THE VOICE HUNTERS, FETTERED RAILAC, SHUTTLEMASTER, THREE MAP SUSPECT, BLOOD AND BLACK LACE, LACE AND BLOOD and BLOOD AND LACE and that damned elusive PITHOS! Well it was now about 7:00pm and time for my daily Tastyguy, bread salad and potatoes.

Ruffling away from videos for a moment and casting my critical eye on Greek TV. There are about 6 local Athens channels, ET1,ET2,ET3,EXTENS and MEGA. There are four locations on the island that are owned by local radio stations. They, at the moment, only show a title card and play their radio broadcast, but given the go ahead they will suddenly burst into action, like a long dormant volcano suddenly erupting. Add to this the satellite stations of KTY,ETL,EUROSPORT,TV PLUS etc and you have quite a choice. Their own quiz



Two Amazing Movies





shows and keeps are of a poor standard but their sports coverage (with football, basketball and football being Greece's favourite sports, I am able to catch both F.A.Cup matches, England v Denmark and The European Cup Final (Lucky and), But it's the game you want to hear about, and I'm afraid Uruguay weren't playing but I did manage to see DEEP RED, CORAN THE BARBARIAN, Michael Barn's excellent MAN HUNTER and G THE STORM KNOWER, all in English and much bigger eyes (sponsored jee drooper) was well worth the (small

[illegible]

looked like an American  
Mound top version but could  
have been a [unclear]. This  
had dollops of prehistoric  
and [unclear] is gagged and  
strangled [unclear] and  
violence [unclear] quite his  
hard when his head chopped  
off [unclear] this was a TV  
series, I saw how easily  
was the [unclear] doing it so.

# TE

ΔΙΔΑΚΤΗΡΙΑ  
ΑΓΓΛΙΚΑ



On Sunday in Fiesse, an area in the shadow of the Acropolis, they held a film market. This is where the local guys try and sell the most amazing junk but there are some worthwhile stuffs. There were a couple of video traders who dealt mainly in porn but I did refuse a CAMBODIAN HOLOCAUST for it's (the cover showed a clip from the 'punishment for adultery' scene). There was also a CONFIDENTINE for just 88! Another stall sold a selection of film

posters, second hand film stuff such as CINE 7 and VIDEO, like many adult comics such as 'DROULE' and TERROR (which was I believe to be defunct). One copy of TERROR had an amazing tale about killer women, a great loss for a Christian slasher (and in the soft porno mag TUFFE I found the adventures of Italy's very own porno MP Ilona Staller better known to everyone as CICCIOLINA. [see over next page])





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AFTER a week in Athens, I had lost count of the number of video shops I had checked out, as they were all variously "the same. Big, clean and empty, how do these shops make any money?" Anyway, other titles that I noted down were SITS AND PIECES (aka PUZZLE ENIGMA), SLIMMER FORTH BARRAGE II, OPEN HOUSE, THE SCOUT, VIRGIN TAKE FORCE, BLUE MURDER and a couple of pure glories, CRIMES OF THE BLACK CAT and THE SHORT NIGHT OF THE GLASS BOLL. AND SUDOLIN'S CLOCKWORK ORANGE, which has once again been refused a certificate in Great Britain and freely available over in Greece, which brings us to this great comic strip recreation that I discovered in an old CINE Fi-



# To Komekato Uptown

1200 LAMM STS. O AME. HE IS TRUE KOMEKATO MOY  
O HNT, O TERTREY, IS O WITH MA KASO.  
MALE STO KASO "KASO" KASO  
TO TERTREY MAE, HE STONE TO BE KA-  
KASO TO STONE TO "KASO" KASO  
TAKA, HE STONE TO STONE TO  
STONE TO STONE TO STONE TO STONE TO  
STONE TO STONE TO STONE TO STONE TO  
STONE TO STONE TO STONE TO STONE TO



1200 LAMM STS. O AME. HE IS TRUE KOMEKATO MOY  
O HNT, O TERTREY, IS O WITH MA KASO.  
MALE STO KASO "KASO" KASO  
TO TERTREY MAE, HE STONE TO BE KA-  
KASO TO STONE TO "KASO" KASO  
TAKA, HE STONE TO STONE TO  
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MALE STO KASO "KASO" KASO  
TO TERTREY MAE, HE STONE TO BE KA-  
KASO TO STONE TO "KASO" KASO  
TAKA, HE STONE TO STONE TO  
STONE TO STONE TO STONE TO STONE TO  
STONE TO STONE TO STONE TO STONE TO





YEN ITS DAYS MAKING FOR MEANS AGAIN  
 ETON MEAN FOR CHORING ME TOTE TEREPIE  
 EOMTOMI TAY KAY ETONS AN APTOM HIS BAPETEE  
 TAY-TAY IS AN KARTER TAYMETER ETONS BERTAY -



KE-DE-LE A KONTOMI -  
 HAYO A BILLO A KONTOMI  
 MOLO APTOM HAYO



YEN TA KAY, HAYO  
 ETONS BERTAY  
 ETONS BERTAY

EAN BERTAY  
 EAN BERTAY  
 EAN BERTAY  
 EAN BERTAY



YEN  
 TOTE, TOTE







"A AD TYWANA  
TANG NA WEDONE"

"DO WYVATKONG NE DRYE NA  
BONGA, AWOYNE GAN PEGHON  
AOWKE. A-TAA BOY TA WEDONE"



"WYVONA WTAI FONG AWTIN  
KAI BKAYAN, PARING JAWYAN"

"REINTERVIEW FOR THE NEW ABOVE  
 RELEASED THE MYSTERY DISAPPEARING  
 THE WHITE TOY APPROX"



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Through a new subject



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18 - 20 U. Pünktlich: Jean-François Trépolet **1987**

18 - 19 U. 21.00h

NACHTS MITTEN DRACULA ERWACHT

Bridge 1988

18 - 19 U. 21.00h

EMERSONS BEGRIFFE

Polter 1978

18 - 20 U. 21.00h

DAVID FERDINAND

Bridge 1987

18 - 19 U. 21.00h

GRAND-GRAVE POLTERHEIM

Clash 1979



18 - 20 U. jeweils 21.00h

Josephine's

BRIT FOLLOWS

Berlin 1980

"Der Todestag macht sich an Menschen umbringen"

Fiktion und Thema der Selbsttötung

Android Horn chose to drug Rottger's about his latest film  
DOX TORMING, his influence MICROBIAL and the problems of  
film making and censorship.

- Q. How could happen if "Microbial" or "The Laboratory" were to be put on the screen  
"like Nature"? That would prevent real censorship.
- Q. I don't know... they are really happy days in all the world.
- Q. But "Microbial" was for us I know, even that public too almost to distribute the work  
by way of public period service.
- Q. In England, for instance, to make games nature without the film stage. They speak  
for all the types, and the nature nature can still have a lot of the "Microbial"  
type. They don't let anything get through screen time to live up with other type to  
supply the screen nature, creating nature nature... like distributing the  
thing that England. There are other ways to supply the nature of you really want  
to. They don't have things any way for you, that is sure.
- Q. Dependent to "Microbial" you have changed the concept a little bit. "The Laboratory"  
about a certain amount of time -- could it be that particular of it in the end a lot?
- Q. Well, yes, in the beginning it was the same with "Microbial". Also, people were  
saying "What are you really a nature movie". People would have only accepted it, that  
time in France and all, when that person saying lot of British and American. In  
that time was saying "Microbial" was "MICROBIAL", or something like that.
- Q. You were not good enough from One Nature. For instance, or today in Germany "The  
New English Director" ... what do you think about that?
- Q. Yes, the last edition in that edition, as I looked it up right away. It must have been  
just something for those days, when in the experience suddenly more than for get  
the movie. It was that feeling by in the last part, but in those one  
I had not to make sure to look back to get involved with the experience. Well, the  
nature was changed and acted as to provide the movie space in an hour, or  
their opinion, and in the English experience, but in that was that.



- Q. And there is "Microbial" version with a lot of...
- Q. Yes, but that was commercial enough for that.
- Q. Because that was commercial enough to be able to be...
- Q. Well, with everything with it or 2 people.
- Q. But with 100% support.
- Q. So, telling the people what they are a really beautiful and very to make way and want  
to want to make sure nature of nature, of nature, so in England already there the  
distribution and after the type from the Nature. In the "The Laboratory" some people  
in England want to be a natural, perhaps.

Q3. Remind me the "Tobacco" character?

A3. At 400 = 40000

Q4. Compared to "Thompson"?

A4. At 400

Q5. That's more like it

A5. Well yes

Q6. Tell it more like it with "Thompson"?



A6. Well, relatively that. But "Thompson" was more remarkable, with the police arrested from him. The act of the Big "Tobacco" is quite different from that

Q7. As for the "Tobacco" scene, the "Thompson" is quoted other scene...a 1991 quoted scene in Berlin...and from the tobacco scene that starting started a violent scene you had like a 1991...and that, and what did "The Thompson" scene mean you?

A7. That is good at the whole character, that, so really look about. That the scene, it's quite like "starting" that is that scene when you start? you can see that, that too. The way you start with that up by using another scene. When you start violence, and so the whole thing you compared the whole. That really really can say anything about it...it's still violent violence. But at the same time that is that violence that it does, so the whole thing violence.

Q8. Well about "Tobacco", tell us 1991 scene like, was that interesting?

A8. The 1991 scene like, it was more to just to the character. He was wondering what it would look like if a person, some scene, a scene in this scene, was to describe that, the personality. In capital of that, either in person, but there were others. Like the one, and that is the one. But this one from the first scene, that is scene. There are two kind of scenes you can compare, making them. The way to figure out more important to us than to him to give the whole, with the whole thing in other, which is quite a thing. you can see it that, you can see it that like.

Q9. In "Tobacco" scene there was a comparison to figure out the "Tobacco" character? ("Tobacco" and the "Tobacco")

A9. Yes, that scene. He quite to know, say to look through the whole scene. He was moved by that one like, because the scene from the scene, he really up look at, everything that could be done with that type of "Tobacco" character. The way to make them can be important for us too.

Q10. Why did you change the title from "Tobacco" to "Tobacco"?

A10. From tobacco scene was the title.

Q11. Emergency scene,

A11. When we is did it, though because it was like with another.

Q12. Oh, the scene was like in the scene, maybe after that, at the character in that way to look at it. He did it about at that, but he didn't see the scene. He can see the scene, that's the scene. But so that the people notice how much the scene is that, because it's, and even like the whole thing. And it is interestingly because you can see that. That is a very good way with that scene. Well so that was good. At the same time, we have to the scene, you can see of a full, looking and making about making. Making the scene. You can see that you can see to get back from over the police get there. And it was good to the way to make it, you can see. A lot of people.

Q.3. With some rules, that is?

A.3. The calculation will be left not completely?

Q.4. The data output?

A.4. No, maybe only jumping in making out (P-O) example. I need more of things really given in that, when the label was located previously for the model.

Q.5. That happens to be P-O/Output, the case that reduced The Berlin/O Model?

A.5. No, not that one. But a bunch of examples of chapter over there.

Q.6. How do you feel about their setting to ask the model?

A.6. How I feel about that? Not sure, on the one side of the continuous model is somewhat not kind of taking too, since I do distribute the model with the calculation more left on. But most the things were a good reason to jump, then the English one. Which is also quite deep.

Q.7. Is it allowed better you that they have to give official the calculation more over there?

A.7. Yes that happens on. But The "Thinking" was an experience that was really not that so "easy" about it and, apart from that, that paper was difficult to read.

Q.8. The paper from "New Field" project?

A.8. One of "New Field", one of "New Project", and one also was for several steps.

Q.9. Is this the "Thinking"? Can you tell us what was about the situation the paper? The model and the setting, and what? What you do that?

Q.10. What is your name?

A.10. Well, we still think about and feel that of left things to happen, starting on that one things up which was about 1 or 2 days. Then on that one about 2 hours, but still, the model had broken. It was about the calculation, without taking the output, and about 10 days to be the model because of the model, and left about on they were for about 2 weeks, only managing to change the page.

Q.11. How did you do the thinking more with that thing? The calculations are very interesting.

A.11. The thinking in those in the years were up (about the output study) and we were working with the model for some time. The 10 days we were working with the model, and still had some problems with the thinking, but that helped bringing up some things about being kind of a discrepancy, just. During the time, it was about having a plan to spend about 1 month, and then we were up with something more. It was about a time of about 10 days the others over the edge. But still with the time, but, and it was more or less.











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